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# School Activities

*The Extra Curricular Magazine*

for—

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Class Sponsors  
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# SCHOOL ACTIVITIES

## *The Extra Curricular Magazine*

PUBLISHED MONTHLY  
DURING THE SCHOOL TERM BY

SCHOOL ACTIVITIES PUBLISHING CO.

1212 W. 13th St., Topeka, Kansas

C. R. VAN NICE, EDITOR

R. G. GROSS, BUSINESS MANAGER

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## As the Editor Sees It—

Now is the time for an active campaign for a 1931-32 orchestra. Instruments can be made available to many boys and girls if parents are impressed with the fact that their son or daughter may be in the school orchestra next year. It is easy to organize an orchestra when you have an abundance of talent. Now is the time to build.

What is more pathetic than the smart aleck student trying to make an impression? The teacher who is trying to tell him what is the matter with him.

Should the walls of the school building be covered with framed pictures of generations past? Our homes have gotten away from that practice. Enlarged pictures of departed grandparents are no longer essential home decorations. Neither is the picture of Junior as a bare baby. Then why should the football team of 1907, the senior class of 1914, and the girls' basketball team of 1921 haunt the corridors of our school building for all time?

### Siamese Twins.

Two people sometimes become so attached to each other—grown together, so to speak—that they never appear except together. When the two are student chums or pals, the school may or may not have a problem. If they be teachers, the school has an affliction. Two teachers grown together socially have an effective, unconscious way of telling students and others how little common people seem in the lives of persons of education and refinement.

The tendency has been away from the application of subject matter in the curriculum to religious or spiritual matters,

but there is still a common and convenient hook-up between extra curricular activities and the church interests of the people represented. Churches are suffering a terrific slump. It may be regarded as significant that churches have been the forerunners of schools, that church people have generally been boosters for good schools. Will schools slump in turn?

A jewelry salesman tells me this story. I am simply passing it on as it was told to me.

"I called upon a city superintendent and asked to present my line of rings and pins for the consideration of his Junior class. Professing loyalty to local merchants, he told me frankly that I would have to work through a certain jewelry firm of his city and that only with the consent of that firm could I present my line. I did not question his decision. I was there to sell jewelry, not to argue. I went to the jewelry store where I was directed. At first the proprietor did not seem a bit interested but finally told me that

if I cared to add two dollars to my school price on each item and allow him that amount for commission, I might have the order. I was astonished at his demand. I attempted to explain that the manufacturers whom I represented were asking of him only his endorsement. He was to do no work and take no risk. He listened to a part of my explanation, then turned and went about his work as much as to say, 'You have my proposition. Take it or leave it.' I took it. As I said before, I was there to sell jewelry. What those helpless young people got for their two dollars each I do not know, but I got the order. Why should I care?"

### NEXT MONTH

#### And in Subsequent Issues:

Some Positive Thinking About the Extra Curricular Program, by Harold D. Meyer.

The Assembly, by A. J. Trueblood.

Instrumental Music as a Means for Extra Curricular Education, by R. E. Gowans.

Student Activities as a Valuable Part of Education, by L. E. Henderson.

1931 Enters the Portals of Time—A Graduation Program, by Mildred Chaffee.

Seasonal Games and Stunts.

Plays and Entertainment Features.

Money Making Plans, and

Many Other Attractions.

**INTRAMURAL ATHLETICS.**

By E. R. ELBEL,  
Assistant Professor of Physical Education,  
Kansas University.

As to intramural athletics, perhaps my viewpoint will be somewhat different from that of the average school man since university intramurals will differ some as to administration and organization. The basic principles, I feel, are the same.

In the first place, let me say that there must be a process of education for the public as to the values and aims of intramural athletics. Just recently in Kansas City, I was introduced to a prominent jurist as having charge of intramural athletics. In a short time he called me aside and rather apologetically asked me to tell him what intramural athletics are—"just what is involved in such a program." "Years ago when I was in Kansas," said the judge, "we had lots of students for those days. We had a football team and perhaps a track team, but general activity for all students—well, we had nothing of that sort." I have talked to several men who, after having been informed as to an intramural program, are "sold" on the educational values of such activities.

Let me say that I think that there are two things in our promotion of physical education that are generally grossly neglected. The first is that of remedial or corrective physical education and the second that of intramural athletics. They are alike in the respect that we have been working largely from the wrong end of the line and emphasizing the activities which will fit the individual who is normally active. I do not intimate that I am not in favor of interscholastic competition in athletics from high schools on through intercollegiate competition. I feel that they contribute distinctly to the physical, moral and social education of the youth. But I do know that the junior high boy that receives too much praise in his interschool competition is a difficult "customer" to handle.

As to intercollegiate athletics, I know that many of our leading institutions have built up their intramural programs only from the proceeds of intercollegiate athletics, starting upon the assumption that they would be feeders for varsity teams. Most authorities have come to the conclusion that this last factor was at first over-emphasized and have come to realize

that the athletic type of boy will generally seek varsity competition naturally.

Intramural athletics are founded upon the fact that every boy or girl enjoys the thrill of competition. I believe that the principles of sportsmanship gained as a result of competition are of educational importance that can in no means be underestimated. For this reason I feel that intramural athletics should play an important part in every educational institution as a part of the physical education program, but not as a separate program. There should be activity and a great deal of it, and it should be educative. I mean by this there must be thorough supervision and instruction. The programs should contain such activities as will teach a desire on the part of the student to play after he leaves school or college. The supervision of intramural athletics must be no less thorough than the supervision of interscholastic competition, or the aims are not achieved. It will be found that even in college intramurals, the spirit of sportsmanship needs a great deal of encouragement in order to bring it to the surface.

It is not an intramural program if there is selectivity. Those physically able should play; if they are not physically able they should be given a task such as keeping score or given another position of responsibility.

As to the administration of intramurals, there is tremendous detail involved in a year 'round program. The individual who dislikes detail or is bored in answering foolish questions should keep his fingers out of the intramural program. The program should not be attempted unless there is sufficient enlistment from the teaching force to keep just two jumps ahead of the competition. There are certain mechanical helps that will aid in the administration of the program. Set keys for schedule, samples of which can be secured from our office, are of great benefit. The man in charge should not have to spend several hours making out a schedule free from conflicts. He should be able to fill in set blanks in fifteen minutes. He should not have to spend valuable time ruling off tournament sheets when they can be furnished in printed form and inexpensively. Lack of proper caring for details means that many programs do not reach the number of students normally accessible. The time exacted from the administrator is so great

that he either cannot spend the time or gives up in disgust. As mentioned before, the enlistment of faculty help lessens the load of the intramural man greatly. Helpful instruction can frequently be given by the varsity athletes.

As to awards, the same evils exist in this regard that exist in other fields. You have human nature to deal with regardless of the activity. Holding the awards to the minimum makes for more freedom in the play and a general improvement in sportsmanship. In short, the awards should not be made so attractive as to overshadow the aims of the program.

There are several main faults which should be pointed out in our intramural programs.

1. There is frequently much theory and very little practice. That is to say that we frequently put ourselves on record as being in favor of the educational values of intramural activities but do not wish to pay the price of putting them over.

2. They are too frequently regarded in the light of thoroughly mass activity with no other aim in view than the occupying of the leisure time.

3. Statistics play an important part in the administration of many of the programs. That is to say that we had so many fellows playing tennis, etc. If it is only in the playing of the matches that there is any measure of an intramural program, it takes but a few moments to play a tennis match or a handball game or perhaps a basketball game. It is the hours that are spent in the preparation and practice, that are the real measure. The success of the program often can be measured by the interest and enthusiasm of a group to spend hours of preparation for these contests. Let a great number of contests full of activity occupy the place of statistics. Statistics to me mean very little.

4. At least the events in the program should coincide with the idea of physical education aims. Activity would be one of the keynotes. I am not in sympathy with checker and chess tournaments as a part of intramural programs. They have their values, but should be left to someone not interested primarily with the physical education program.

Let me say in closing that complete organization as to mechanical features must be had in the program. That you must be way ahead of any questions that might be asked, and they are varied.

That you must take into account the impatient student who must be held down in a firm but not impolite way and that the inactive one must be pushed along and led into activity until he later becomes enthusiastic. Briefly, some of the outstanding traits of character developed in an intramural program are:

Health by wholesome physical exercise.

Sportsmanship.

Leadership and co-operation.

Development of the important social characteristics.

## SCHOOLS AND TEACHERS.

What constitutes a good school? One educator is considerably disturbed over the present-day tendency to emphasize fine equipment and neglect the quality of the teaching.

"School boards build modern structures, with fine swimming pools, gymnasiums and ventilating systems, and then say, 'We have a good school'."

Of course they haven't, he adds, if they have hired a poorly trained and inexperienced staff of teachers.

An American teacher who visited Eton and Winchester, two of England's finest schools, and Oxford and Cambridge universities, was appalled at the dark old buildings and ancient equipment. To her those schools had nothing but tradition to go on. Tradition and teaching, however, are not a bad combination.

Fine buildings and up-to-date equipment have their rightful place, particularly in a young country such as ours. But school boards in the United States would do well to economize on equipment, if economy is necessary, and to spend freely for good teachers.

A combination of good teaching, good buildings, and fine traditions would be unbeatable. — *Traverse City, Michigan, Record-Eagle.*

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## THE SCHOOL ANNUAL.

The school annual seems to be losing ground. *This Craze for Annuals*, by Helen Hagan—first published in *The English Journal*, January, 1930, then raved about by both friends and enemies in various other magazines—has left the cause of the school annual no better off. Here are some excerpts from Miss Hagan's article which created a sensation among people concerned one way or another with school annuals:

### THIS CRAZE FOR ANNUALS.

HELEN HAGAN.

In looking over a collection of annuals from everywhere in the United States, one cannot help wondering why there should be such a bother about graduation from high school. It is the common lot nowadays. Everybody goes to school, and in this era of compulsory education laws and free schools equipped with courses and ingenuities that are guaranteed to land, in due time, even the dullest and most recalcitrant on the commencement program, graduation from high school is not the social, financial, or intellectual achievement it once was.

This whole preoccupation with the annual is built upon several false notions. One is that the graduate will evince a continued interest in his book and its record of adolescent experiences long after graduation. This is not true, despite the sentimental pictures sometimes seen in school magazines of white-whiskered gentlemen poring in slippers comfort over the pages of the annual of years ago. The yearbook has only the transient interest of a magazine. A job, a sweetheart, and a tennis racket are the proper and absorbing passions of the new entrant into the adult world. And so the book lies around and is then packed away. It would be thrown away if it had not cost so much.

The yearbook is further wrong in that it presupposes a solidarity of school and class feeling that with the invasion of the masses into the secondary schools together with the diversity and enrichment of life outside the school is not to be found. There was a time when classes were small, when classmates were congenial and socially acceptable, when everybody knew everybody else. The annual of that day came about in order to eliminate the expensive habit of exchanging

photographs with many friends. Now the situation is different, both in city high schools and in centralized rural schools. Most of the talk about class spirit is ballyhoo, for class lines are of little significance. There is school spirit of course, but where it is sincere and helpful it is not likely to be vocal or spectacular.

\* \* \* \* \*

Quill and Scroll estimated in December, 1926, that school publications in the United States were costing \$7,000,000 per year. It is safe to say that the commercial photographers, engravers, and printers of the 4,900 annuals get at least \$2,000,000 of this sum. This is business worth going after, and the commercial concerns have gone after it so hard and gotten it so completely that the annual has no justification as a school project. Men in the promotion departments of these companies are interested in fostering the delusion of the yearbook, and they will fight with every weapon they possess the attempts to oust the book from high schools. Though you have a carload of obstacles, they will have a remedy for each. The frenzied efforts of the schools to snare places in state and national contests play right into the hands of the engraving companies and lay a train of evil that has no parallel in any other high school project. Exploited by commercial concerns and conditioned by the contest frenzy, the annual is going to fade from a place on the school publications program.

\* \* \* \* \*

If the book is not financed by advertising or donations given outright, there is a period of frenzied finance that may last several weeks or, sporadically, through the year. The days are taken up with pretzel sales, plays, vaudeville entertainments, tags, and a wickedly coercive sales campaign. When a school has 100 per cent sale there is rotten work somewhere, for no group is normally 100 per cent anything. Why should every student be expected to subscribe? He may need shoes far more than he needs this rather childish picture-book. He may be content to let a brother or a sister buy a book that will serve for the whole family. Why should teachers be expected to maintain a library of annuals? To extend the sale beyond the school building it has been cheerily suggested that each alumnus be persuaded to buy an annual every five years. This is a silly graft,

and it is to be hoped that the alumni have more interesting ways of spending their money.

The yearbook mania is at its peak, but the fact remains that it is antiquated and that its enormous expense cannot be justified educationally. It proceeds upon principles and practices that are false and wrong. To reform the annual by a return to its early simplicity cannot be done. Where the school has the resources for a costly book, student pressure, contest craze, and commercial interest will inevitably bring it back to what it now is.—(By permission of *The English Journal*.)

### AFTER-DINNER GLEANINGS.

"It's just what I've been looking for!" is the exclamation with which school people will greet *After Dinner Gleanings*, a new book by John J. Ethell. It contains a wealth of clever anecdotes and stories that are really funny. Among its several hundred short talks of a serious nature will be found those suitable for almost any occasion upon which men and women are called to speak. More than that, it has a unique plan of organization by which appropriate stories or quotations may be brought into a talk or toast. In fact, it provides a clever speech—ready-made, yet original—for any person, any time, any place. The price is \$1.25 post-paid. Send your order to SCHOOL ACTIVITIES, 1212 West 13th St., Topeka, Kan.

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### "LET'S GIVE A PLAY."

(Practical Suggestions on How to Give an Amateur Play.)

By MARJORIE MACCREARY.

"Let's give a play"—how that strikes terror into the heart of the bravest teacher. To the students, it means the fun of dressing up, informality, a social relationship with members of the class, a pageantry, color, lights, and of course glorious success. To the teacher how different is the picture; a medley of giggling girls and silly boys, the gigantic task of costumes, the terrifying hammer and nails, noise, confusion, and the spectre of possible failure that would disgrace her in the eyes of the principal and the community.

Yet, when worked out systematically, the play can be a means of the greater co-operation between students, faculty, and the parents. It is often hard to interest the community in the work of the school. I am often reminded of the song my mother used to sing in her little one-room school whenever the farmers "dropped around" to visit the school. "Oh, dear, what can the matter be, the parents don't visit the school."

We no longer sing the little song, but we feel it nevertheless. Parent-Teacher clubs urge mothers to visit the school, yet in reality it is only the unusual that brings parents to schools. The daily class routine rarely attracts adults, but plays offer a free show to all.

At Thomas Jefferson Junior High School in Cleveland, Ohio, we have reached the best solution of the problem that I have heard of. Once a month the Parent-Teachers' Association has its meeting at the school, and a special program is prepared for the parents. One year this took the form of presenting the work of the various departments through a program of a speech by the department head, a play to illustrate the work, and a social time. These plays had to be written at the school, as no play was found for home economics and manual arts, although English and history plays are numerous.

The regular play department, under Miss Marie Luck, gives a play for the entire school once a month. This class is selected from the school and meets every day for a period with a rehearsal every night after school for about an hour and a half. Stage equipment, costumes, and ticket-selling for the one paid per-

formance are handled by other teachers, while Miss Luck herself teaches only two classes beside her two playwriting classes and rehearsals.

A great deal of dramatization and playwriting is done in all English classes, as this is used in vitalizing a great deal of the work. A small theatre, seating one hundred, is available to any class at any period of the day. Spotlights, curtains, slide lanterns, film machines, a victrola, a piano, and the radio are used in this work, either in the "Play House" or in the regular classrooms.

This is unusual equipment, and without a special endowment is hardly practical for the small school. In a city school of two thousand junior high school pupils, Thomas Jefferson has offered an excellent laboratory for trying out the "vitalizing method" under Principal Arthur M. Seybold. The teachers carry out the play method into all subjects, mathematics, history, art, music, home economics, manual arts.

If such a play will make a nervous wreck of the teacher, and introduce a silly attitude among the students, it is no help to the morale of the school. Yet handled carefully, it can bring a better feeling between students and teachers and build a school spirit deeper than that voiced in cheering.

Select your play carefully. Every community presents a different problem. Suit your play to the acting ability of the group and their background. Keep in the amateur class. Broadway success rarely fits in the small town. Purely love stories are hard to handle in junior high school. The best way is to send to some well-known play-broker or shop where amateur plays are sold, and from them select a suitable play. Be sure to patronize a company which submits plays "on approval."

Right here a word about copyright does not come amiss, for as amazing as it is to the author, most people do not regard the work of the playwright as anything worth paying for. Magazines print plays which can be used gratis, unless protected by copyright, but most successful plays are paying royalties to their owners from ten to a hundred dollars a performance. Failure to pay the fee or to secure permission to present such a copyright play lays the director open to a hundred dollar fine.

Plenty of plays on the market can be

obtained for a small fee, and more than half of them have no fee at all.

Except for classroom exercise, the "home-made play" is rarely worth memorizing and producing. Choose a play with worthwhile lines.

For most audiences, the evening's program of three one-act plays, rather than one long play, meets with greater success. In the variety, try to have a fanciful play, one serious and one comedy. One-act plays also have the advantage of giving a larger cast which naturally means a better audience of parents. Few children can sustain a part for three acts, nor learn the necessary lineage.

In the matter of censoring the play, take the copies of the play and cut out any questionable lines or actions such as swearing, smoking, drinking, or questionable language. Copies of the play can be secured from the publishers. If the play is on a royalty basis, a copy can be typed from a book before rehearsals, as a line with a mark through it has a double importance to the child. Cutting should be done for length, so that the play will come within the allotted time.

In casting the play, select a committee or the officers of the club. Copies of the play should be given to as many as possible for try-out and even when the cast is selected there should be an understudy who can step into the part. These understudies should be at all rehearsals and know their lines, so that the feeling of rivalry will keep the work up to standard. Never let anyone be sure of the lead. Work and superior acting should determine the leads without regard to school cliques or individual popularity. Sometimes this is hard when the "beautiful but dumb" daughter of the owner of the mill must be chosen, as her father is on the school board. Good sportsmanship is a by-product of play production.

In the try-out use the same room where the play is to be given, the school auditorium if possible. Dialogues should be selected from the play. The casting should be posted as soon as possible, with a double cast.

The first rehearsal of the play should follow immediately upon the try-out with a carefully selected prompter, coach, stage manager, and electrician. These pupils must assume their duties at once and be present during all rehearsals. The responsibility can be taken from the shoulders of the teacher by carefully trained

assistants. At the first rehearsal these people begin to get the "feel" of the play as the characters walk through their parts, reading the lines, and planning out the actions.

The ideal way is not to have another rehearsal until the play is learned, but all coaches know that with amateurs this is not possible. Often a week of informal line rehearsals in which the groups sit around and give their lines by heart gets through this deadening process. Only severe penalties can force the child into the unpleasant task of learning pages of words by heart.

If sufficient time is allotted to the play (five weeks for three-act and three weeks for the one-act play), line rehearsals can be required before the action, but most teachers finally go on with one or two limping through their lines until the final performance. The student interest when the action starts often turns the trick.

The confusion of rehearsals can be lessened by having the actors, when not on the stage, sitting in the audience some three seats apart in front of the coach who is best in the center of the house. On the stage the prompter, electrician, and stage manager must care for their own stage business. A "sh-her" sometimes is handy until he makes more noise than the actors by his "sh-h-ing." Rehearsing on the stage with the feeling of the footlights makes the child at home. In the school where the auditorium is used as a study hall, rehearsals must come the last period in the day or after school. Individual work can be done with pupils during the day with the entire ensemble after school.

Do not teach the children by imitation, as often coaches do with a "like this" and the child is merely an automaton without the feeling of the part. You want actors, not mimics. Children are naturally much better actors than adults, and have little self-consciousness in showing off.

After the play is under way, the problem of staging presents itself. Sewing and manual training departments can sometimes co-operate. However, these departments have class work of their own quite as important as the play. It is often better to let the cast of the play have a "theatre workshop" of their own, doing all the actual work under the direction of the department heads. Costumes can be cut and fitted by the sewing teacher, but sewed by the children them-

selves at rehearsals, or during the first week of learning lines. Scenery should be under the direction of the stage manager who makes a list of properties, puts them under lock and key, gets them on and off the stage, and is personally responsible for their safe keeping and return.

Simple scenery is of course the rule. A play can be given in a hall or room by the clever use of screens, curtains, or natural out-door backgrounds. A robin egg blue curtain is very effective if a new curtain must be purchased, as the curtain reflects the lights and gives many charming effects.

If the town hall must be used, avoid the old stage settings with local advertisements on the curtain. Try to use curtains alone for stage scenery with as few pieces of stage property as necessary. Neutral grays or tans give a good effect in lighting. Some schools have their auditorium equipped with monk's cloth curtains with a black drop of satin to reflect the light. A little model stage with Christmas lights is ideal for studying stage effects and lighting.

If the costumes, stage properties, and regular schedule of rehearsals are followed for the three weeks before the play, the entire production should be ready without the wearing last minute jam. The dress rehearsal itself should come two nights before the play to avoid the fatigue and discouragement of unpreparedness. No free audience should be allowed as this lowers the gate receipts and sometimes gives a popular impression that the play is a failure. Begin early and close early with provision for the girls who do not have escorts. Carry a coach's whistle (as used in sports) which will bring the play to an instant's halt. A coach with calm, optimistic but careful improvement of necessary details will overcome any feeling of nervousness. The actors are there to do the work, not the coach, for her work is done. It is the children's play, their stage properties, their stage management, their success or failure. If it is a success, it is their success.

On the day of the play, there should be no rehearsal with the only anxiety as to whether everyone is sure of the lines of the play.

At the performance every bit of complicated stage machinery should be carefully planned; the stage manager sure of

his properties and arrangement, the electrician with a marked copy of the play, and the prompter carefully placed out of sight of the audience.

The actors themselves should be kept in the dressing rooms where their make-up has been applied long before time for the play. The coach can not do that herself, but there is usually some mother or older girl ready to help out. A good book on make-up is "Making Up" by James Young Whitmark.

The ushers and doorman should be there early with the programs ready. They must know the important guests and be sure to place them in the seats reserved for them. If the tickets are numbered, a plan of the house must be explained to them several days before the play to avoid confusion.

Committees for tickets, ushering, and cleaning up after the play take the load off the teacher's shoulders. If possible she should have nothing to do the night of the play, but give the signal for the curtains at the time advertised, and then take a seat out in front for the play.

Yet in the matter of money, she can not trust to a committee. All bills should receive her own and the signature of the business manager before they are paid. The tickets must be sold for the price printed on the ticket. Passes or free tickets should be given only to the few who are entitled to them. A business-like accounting of all money is usually required by every principal for every school organization handling money.

Through it all, the spirit rather than the result will bring the best effects for all concerned. The play as part of the

school work should be approached with the same careful thoughtfulness as the daily lesson. The emotional strain must be kept down with the same rigid checking of excuses as for school attendance.

Work for the non-professional play, truly the amateur play. The ideal back of it, the message to the parents, the educational value of such work, and above all the play spirit should dominate. Plays were first planned for amusement, remember!

Quite recently a plan was brought forward which seemed absolutely revolutionary to all our educators. To state it briefly, this plan suggested that the school term be held during the summer months, leaving the winter months for out-door play. The originator of this plan stated that only in this manner could the growing children obtain a sufficiency of the health-giving ultra-violet rays of the sun—that their outdoor activities in whole sunlight during the winter months were necessary to keep them healthy. *Verily a Solomon come to judgment.—Midland Schools.*

### Assembly and Auditorium Activities

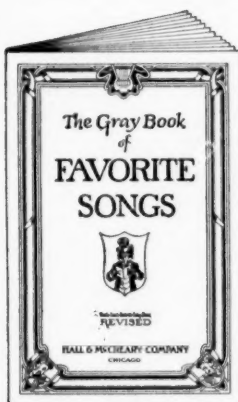
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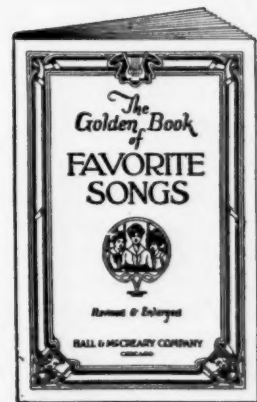
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# THE MOUSE (or) AW, GIRLS ARE JUST—GIRLS!

(Not over 15 minutes; 4 boys, 3 girls.)

ONE-ACT PLAY FOR JUNIOR HIGH SCHOOL

By MINNIE LEONA UPTON.

TIME—Present.

PLACE—Storeroom. (Attic effect preferred, if not too hard to arrange.)

## CHARACTERS.

Doris Gray, 14.....Great-Grandmother  
Melvina Gray, as wife  
Ellis Gray, 12.....Grandfather Nathan  
Gray, as boy  
Ben Gray, 10.....Great-Uncle James  
Gray, as boy  
Jimmy Gray, 7.....Himself  
Don Morton, 14..Great-Grandfather William  
Gray, soldier  
Elsie Morton, 12....Grandmother Louisa  
Gray, as girl  
Betty Morton, 10....Great-Aunt Mehetabel  
Gray, as girl

PROPERTIES—Two or three old chests or trunks; an old chair or two; a battered old mirror (long preferred); a very large screen; a very lively mechanical mouse, on a string; cane.

COSTUMES—Civil War soldier uniform; one woman's dress of that period—long full skirt, hoop skirt (hoops not absolutely necessary), with close-fitting waist, long or short sleeves, low neck, with fichu collar, or frill, slippers, not very high-heeled; two little girl dresses, very similar to woman's; two boys' suits, with long trousers, short jackets, low shoes. On heads the boys will need nothing; the girls may wear large straw hats tied down with broad ribbon, passed over crown—these not essential.

It should not be difficult, in most sections of the country, to procure the costumes from actual old attic stores. If not found, they are not difficult to make, except soldier's uniform, which could be hired. Old pictures, especially old daguerreotypes, will give good idea of costumes.

SYNOPSIS—The Gray children, prevented from outdoor sports, decide to entertain visiting children by "dressing up," taking the characters of the Grays' ancestors. When all dressed, one of the girls shrieks "Mouse!" all three mount chairs, the boys search for mouse; search stopped at entrance of little Jimmy Gray, hunting for his mechanical mouse. Even then the girls, when he sets it going, hesitate

to come down. "It looks so mousy!" Jimmy, in disgust, exclaims, "Aw, girls are just—girls! No matter how they're dressed."

(Curtain rises on Doris, Ellis and Ben Gray, entering the storeroom.)

BEN (*flings himself down in old chair*): 'Bout time for Don and Elsie and Betty to be here, isn't it, Doris?

DORIS (*throwing up lid of old chest*): Just about, Ben.

ELLIS (*throwing up lid of another chest*): I s'pose they'll be awfully disappointed, not to go skating.

DORIS (*shaking out garments in chest*): They'll be all right, Ellis. The Mortons aren't babies. Nobody could help the ice softening up, and spoiling the skating, and they'll be sensible about it.

BEN: And anyway, I bet they'll enjoy dressing up, just as well as we do!

ELLIS (*inspecting uniform, taken from chest*): Sure they will! And 'tisn't everybody that's got such a fine lot of old Civil War togs as we have! Just think (*holding up uniform*)—Great-grandfather Gray's uniform! And these, too. (*Lays down uniform, and takes boy suits from chest.*) Just as our Grandfather Gray, and Great-Uncle James Gray, wore 'em when they were boys!

DORIS (*holding up woman's dress*): And one of Great-Grandmother's dresses—just think—more than sixty years old! (*Lays it down.*) And these cute little dresses of Grandmother Gray's, and Great-Aunt Mehetabel Gray's, when they were little girls, way, way back in the last century! I'm so glad Great Grandmother Gray and Grandmother Gray's mother kept them!

ELLIS: But wouldn't girls hate to wear those now! Ha-ha! I mean except just for dressing up!

DORIS: They wouldn't care, if it was what *all* the girls were wearing! It would just seem all right to them, then!

ELLIS: Well, girls are funny! I know us boys wouldn't like those togs, no matter how many other boys wore 'em!

DORIS: You just don't know, kid brother!

ELLIS: Well, I can make an awfully good guess, terribly-grown-up big sister!

BEN (*sits up*): Who'll wear the uniform? Don Morton, I s'pose.

ELLIS: Of course. He's good and tall. It's always too long on me.

BEN: Don is a beanpole! A nice beanpole, though. I like him all right. He'll

look great. Won't have to turn up the trousers at all.

DORIS: Grandfather Gray's suit will be sort of snug for you, I'm afraid, Ellis—shortish.

ELLIS: I don't mind. All the more fun!

DORIS: That's good of you. Now these little dresses of Grandmother Gray's and Great-Aunt Mehitabel's—won't Elsie and Betty Morton look cute in them!

ELLIS: And in Great-Grandmother Gray's dress *you* always look so fine and grown-up! Does it make you *feel* grown-up, Sis?

DORIS: Sort of. Still, I don't know. I guess that inside I feel—

BEN (*jumps up*): I hear 'em! (*Capers to door, throws it open.*) Hello, folks!

ELLIS: How are you-all?

ELSIE (*entering first*): All well!

BETTY (*next*): And happy!

DON (*last*): And in for some fun!

DORIS: "All present and accounted for!"

ELLIS: Especially "accounted for"!

BEN: We can't skate! Ice got soft!

DON: We knew it, old croaker! But we knew you folks would thing up "something just as good," as the advertisements say.

DORIS: We're planning to dress up, Don. Civil War-time togs. Want to wear Great-Grandfather Gray's uniform?

DON (*throwing off coat*): Lead me to it!

ELLIS (*passing uniform*): Here's the outfit, Don.

DORIS: You boys can dress out on the landing there. We girls have a dressing room back of this grandmotherly old screen.

DON (*examining uniform*): Gosh, look at this old timer! Though I b'lieve that for comfort I'd choose my Scout togs.

ELLIS: Me, too! But these are great for dressing-up!

BEN (*posing before long mirror, holding his dressing-up suit up in front of himself*): Hoo—they make me laugh!

ELLIS: Here, you Ben Bolt! Stop primping and bolt for our dressing-room! Bolt, Ben Bolt!

MORTONS (*all laugh*).

BEN: That's right, folks! Ellis would have felt awful, if you hadn't appreciated his good old joke. You see, Doris and I—we're hardened to it!

ELLIS: Thank you, you three polite

Mortons, for laughing! It is nice to be appreciated—once in a while!

DORIS (*laughing*): Less talk, and more execution! See, Don. You be Great-Grandfather William Gray; and I'm Great-Grandmother Melvina Gray. Then Elsie will be Grandmother Louisa Gray; and Ellis, Grandfather Nathan Gray; and Betty, Great-Aunt Mehetabel Gray; and Ben, Great-Uncle James Gray, when they were boys and girls. Great-Uncle James is the one that our little brother Jimmy was named for. Jimmy's playing with his chum, Bob Green, over at the Green's.

DON: Just think—I'm a great-grandfather! Ought to have a cane!

DORIS: Not a bit of it. Great-Grandfather wasn't much past thirty when he wore that uniform!

DON: Jiminy—I didn't realize that! Come on, my sons, to our dressing-room! Come, James! Come, Nathan!

ELLIS: All right, Daddy! 'Course, if you're Great-Grandfather Gray, and I'm Grandfather Gray, you *are* my Dad

BEN: And mine, long as I'm Great-Uncle James Gray.

DON: Folks were more respectful to their elders and betters, in those good old times! I bet, Ben and Ellis, that your grandfather and great-uncle didn't call your great-grandfather "Dad" or "Daddy"! They said "Father" or "Sir." Very respectfully!

ELLIS: Sure, Dad! I mean "Sir."

BEN: Yes, sirree, Father!

DON: Come on, you fresh kids! Maybe you'll feel more respectful when you get into the togs of respectful boys! (*Starts for door.*)

ELLIS (*following*): S'pose we will, Ben?

BEN (*following*): Maybe—p'r'aps they'll "strike in," like the color out of my plaid mackinaw, when I got soaked!

DORIS: Come on, girls. Here are your costumes. (*Passing them out, goes toward screen.*)

BETTY (*following*): Oh, aren't they funny!

ELSIE (*following*): But aren't they pretty, though!

DORIS (*behind screen with girls*): I can help you in a minute, girls. I've crawled into this so many times that I can do it in a jiffy.

ELSIE: Guess we'll be glad of help, with all these hooks and eyes!

BETTY: Guess we *will*! My, aren't they near together!

DORIS: There! I'm all fixed. Now who wants to be hooked, or tied, or something or other?

ELSIE: Oh, you look lovely, Doris! I do think the old ways of dressing were sort of nice. Though of course I like our way best.

BETTY: Couldn't play tennis very well in such a skirt!

ELSIE: Nor basketball!

BETTY: What *did* girls play, those days?

ELSIE: Croquet, I guess. I've seen pictures of them. But the girls wore bustles. So maybe that was afterward. I don't believe they really played any real games in our great-grandmother's time.

DORIS: Breathe in, Betty—in! This is a pretty snug fit!

BETTY: Ooooh! Well, I can stand it—for a while! But I do like *our* clothes, to *live* in!

DORIS: Now, Elsie, what's *your* trouble?

ELSIE: Only these middle hooks—they dodge so!

DORIS: There! You two look perfectly *dear*, Louisa and Mehetabel. Come, I think that the boys must be ready by this time. (*Leads them from behind screen.*) We'll pretend that Don is home on furlough. And so I'll tell him at once that I think Mary Ann has the dinner all prepared, and we'll go right down. Mother really *will* have a nice big picnicky luncheon ready for us. Feel all right, girls?

ELSIE (*posturing before long mirror, and wriggling*): I feel all right enough—only like somebody else!

BETTY (*posturing and wriggling before glass*): So do I—like a dreadfully squinched-up somebody! But I do think the dress is pretty. (*Turns toward door. Boys enter.*) Oh—the boys! I mean, my father and my brothers, James and Nathan. Don't my brothers look funny! Tee-hee! (*Hands over lips.*)

DORIS: Well, William, shall we go down

to dinner? I am sure you must be near to suffering the pangs of hunger.

DON: Yes, Melvina, I *am*—*very* near—*there*, in fact! To tell the truth, I can eat almost any time. (*Bends toward Doris, with hand up at side of mouth.*) I overheard you telling the girls I was “home on furlough,” Doris. The home food does taste mighty good! James and Nathan, how do *you* feel about it?

BEN: Same's you feel, Don. I mean, we share your sentiments, respected Father! We're all ready for eats!

ELLIS: Same here, Dad! I mean, we feel, respected Sir, exactly as you do—only more so, p'r'aps!

BEN: Yes-sirree! I mean, you have the right idea, respected parent!

BETTY: Oh, Don—I mean Father! You do look awfully nice in that suit!

DON (*pompously*): It is not a suit, my child! It is a uniform. However, I excuse your mistake. I am glad if it becomes me!

DORIS: It does, indeed, William. But oh, how glad I shall be, when you can take it off, for good!

DON: I shall not be sorry, myself, Melvina, I can assure you! Meanwhile, I am thankful to be home, even for a little time.

BEN (*taking his hand*): Come on down to eats, Don! I mean, Father, shall we not descend to our dinner?

DON: You bet! I mean, Yes, my son!

BETTY (*catching other hand*): Come on—let's go! I mean, Respected Father, are you quite ready?

DON: Sure thing! I mean, Certainly, daughter Mehetabel!

BETTY (*lets go Don's hand*): This slipper slips. I wish I had a piece of string to tie it on, Louisa!

ELSIE (*who has been looking over some garments heaped in the corner*): Here's one, Mehetabel. (*Gets hold of end of string.*) Ooooooh! A mouse! A mouse! (*Jumps up, and runs and mounts chest.*)

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BETTY: A mouse? (*Mounts trunk.*)

DORIS: A mouse! (*Mounts chair.*)

DON: Fear not! A soldier's strong arm shall defend his dear ones! (*Seizes a cane, and goes prodding heap of clothes.*)

ELSIE: And a soldier's son shall protect helpless females against the treacherous invader! Come, brother James! (*Looks behind chairs and chests.*)

BEN: You can count on me, brother Nathan! (*Joins in search.*)

DORIS: Can't you find it, Don?

DON: Calm yourself, my dear wife. The foe shall never harm you!

DORIS: I sha'n't come down till you find it!

ELSIE: Nor I—never!

BETTY: Nor I! Ooooooh!

JIMMY (*bolts in*): Hello, folks! Has anybody seen my new mouse? I want to take it over and show Bob. I forgot it up here this morning. Anybody seen it 'round? My new one! I hadn't shown it to you folks, for I wanted to s'prise you—specially the girls! It's great! Oh, I see the end of his string! (*Pulls at string which Elsie pulled. Out comes mouse.*) See 'im! Ain't he the natural-est! I'll wind 'im! There! See 'im go! (*Works the thing, which starts briskly toward the girls.*)

DORIS, ELSIE, BETTY: Oooooh! Oh, Jimmy!

JIMMY: Aw—sillies! Was *that* what you're up on chairs for? I s'posed it was a play! Sillies!

BETTY: Put him up, Jimmy—*please*!

ELSIE: *Please*, Jimmy!

JIMMY: But he's just a mechanical mouse—*mechanical*!

DORIS: But Jimmy dear, he *looks* so mousey!

DON, ELLIS, BEN (*all laugh.*)

JIMMY: Aw, girls are just—*girls*! No matter how they're dressed!

(*Curtain.*)

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### A SANE ATHLETIC VIEW.

Several hundred Kansas high school senior athletes contemplate college next fall. They do, in addition to the other senior boys and senior girls who would look into the same future. What shall be the deciding factor for the first group, academics or athletics? Will these youngsters, their sense of judgment already distorted by easy-money tales from their fellows who preceded them last fall, a year ago then and before that, choose best for themselves? Has the year's development in intercollegiate athletics including the issuance of famous Bulletin XXIII, of the Carnegie Foundation, any better prepared this year's class than its predecessor to make a choice of college something other than perfunctory? Will they decide on curriculum or campus, professor or coach, study or stadium; and will they wonder what is the current quotation on halfbacks this year? The trend in athletics has been toward the use of mercenaries, paid substitutes for the volunteers of other college days. If athletics is to endure, to survive growing disgust with its peculiar professionalisms, it must rehabilitate itself. Will this year's high school seniors make a start?

If I were:

A college president, I would see to it that no athlete came to the college over which I presided who was to be paid indirectly for his athletic ability (direct payments, of course, have been out for some time) and I would employ a coach who wanted the job on that understanding.

A college coach, I wouldn't hunt a job for an athlete in which the employer had any other idea than getting his money's worth in labor; wouldn't seek employment for any athlete for any other reason than as a poor youngster he needs work to go to college, athletics or no athletics.

A father of son old enough for college, I would discourage approach to him by representatives of colleges that did not have the widest reputation for subordinating athletics to proper college activities, for refusing without exception to give special financial or academic favors to athletes.

A youngster contemplating college as I was 20 years ago, I would try to understand that the college coach who offered me a \$50 a month job for what he expected me to do for the college sought

my services too cheap, that a college course gained through being a semi-pro costs too much in the end because it isn't education.—*Leslie Edmonds, Sports Editor, in Topeka Daily Capital.*

In the practical age in which we now live, there is little place for handwriting or printing that is difficult to read. Yet thousands of letters are misdirected in the mail every day because Old English lettering is still used on letterheads. If the printer offers you Old English lettering on your next stationery, do a favor to the persons to whom you will write. Ask him to print at least the name of your town in Caslon, Cheltenham or Gothic that is clear and unmistakable.

Our belief in education, and our increasing provision for education is witnessed by the fact that we have more young people in our secondary schools than there are in the secondary schools of Europe. We have more young people in our colleges and universities than there are in the higher institutions of the other five leading powers of the world. But we have not attained our ideal until the children of remote places have opportunities equal to those of the wealthy centers, until equal provision is made for all regardless of race or color, until we have every citizen so self-directed and dynamically useful that he will not become a burden to society.—*Walter R. Siders, in Midland Schools.*

## Announcement

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## Games for the Group

### BIDDY-BID-IN.

A GAY PARTY FOR MARCH.  
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Write your invitations on green paper which has been cut in the shape of a shamrock. Use white ink and enclose in a white envelope addressed in green ink and sealed with green wax across a narrow strip of green baby ribbon.

To a "Biddy-Bid-In" we're axin' ye,  
On March the Sivinteenth, certainly!  
Plaze come a smilin' to "Biddy" (name)'s gate;

The hour is (time), plaze don't be late.  
Wear a "Biddy" bonnet or an apron green.

We'll serve refreshments fit for a queen.  
If ye can't be comin', will ye plaze to say,  
And send regrets to the committee?

*Decorations*—Doorways offer unusual opportunities for decoration and the doors and windows may be draped with green festoons over which is thrown green paper moss. Large green shamrocks and gold harps may be suspended from these, too. The floor and bridge lamps are draped with two shades of tarlatan, a nile green over a shamrock green. The darker shade is decorated with cut-outs of "Nora and Pat," "Pat's Hat," and the usual pigs, potatoes, harps, pipes, shamrocks, and so forth.

*The Reception Committee* stands in a draped doorway to receive the guests. They may dress as "Pat and Biddy." "Biddy" wears a full skirt of green and white polka dots, a green-laced bodice over a white waist, a green apron or a white one trimmed with green, and a green bonnet faced with pink. "Pat" wears a green frock-coat with cuffs and lapels of buff sateen, a double-vested white waistcoat, white sateen knickers, long white hose with black slippers with large buckles, and a tall hat with wide band and large buckle in front. After the guests arrive they are divided into groups and each group is given a "family" name such as Casey, O'Brien, Hannagan, Mulligan, Flannigan, Hennessey, O'Dow, and Ryan. Then each one in the family is given a name such as Pat, Mike, Nora,

Katie, Bridget, Maggie, Margaret, Mary, and so forth.

*A Mixer Game*—Each "family" is introduced to the assembly and the "head" of that family must give or show five reasons or ways in which "his" family excels all the others present. The one winning the most applause leads the grand march. The host or hostess should keep track of the scores made by families and individuals during the evening and at the close the group having made the most points receives a prize. The prize should be something that each one can share, such as a box of tiny bubble pipes, candy potatoes, or pigs, or the like.

*A Green Story*—The following story is written on slips of paper and passed to the guests with the exception that the words in parentheses are left blank:

Pat Murphy went to see a beautiful colleen, Maggie Murphy. Pat was a (greenhorn) at love-making and he was in deep despair. Pat was able to throw a (grenade) in the trenches and he wished that he might throw something as easily to destroy the gloom about him. He rushed to the (green-house) and bought some beautiful (green) ferns, determined to present them to the fair Maggie, but as he reached her gate he saw her walking on the (greensward) with another young man, Mike O'Hara. Pat turned (green) with envy and ran to a tree close by and gathered some (green) apples and presented them to Mike in a most effective manner. In fact, he broke Mike's arm in a (green-fracture). Maggie cried and declared she would not live in that town so she went to New York and joined the players in (Greenwich Village). Pat was so disturbed that he went to the soda fountain and drank three bottles of (Green River), one after the other. Just at that moment his pal from Fort (Green) came in. Pat told his story. "Ho, Ho!" cried his friend. "Brace up and show her you have plenty of (greenbacks) and she'll be glad to ask you to have her." Pat followed Maggie to New York and showed her his bank account and his insurance policies, and in fact, all his (long-green) and so Maggie returned with Pat

and the wedding bells will ring for Pat and Maggie in the morning.

**Potato Race**—Each "family" stand in line and the leader is given a small basket filled with potatoes. An empty basket is placed at the other end of the line. At a signal the potatoes are passed back, one at a time, and placed in the other basket. They are then passed back in the same manner. The first line to finish wins. Of course, the number of potatoes should be the same for each group.

**Blarney Contest**—The names of the guests are written on slips of paper and distributed among the guests. To the one whose name is drawn must be written a complimentary couplet. The slips are collected by the hostess and the names called. That person comes forward to claim his slip and must read aloud the compliment paid before the next is called.

**How Many Irish Eyes**—A half gallon fruit jar is filled with small potatoes and placed in the middle of the table. The guests march around the table and return to their chairs where they find a slip of paper on which they are to record their guess as to the number of eyes in the jar. A prize may be awarded.

**A Musical Program**—Guests appreciate a chance to listen to music and these songs are appropriate to the occasion. They may be sung at one time or interspersed throughout the evening: "My Wild Irish Rose," "Kathleen Mavoureen," "The Harp That Once Through Tara's Halls," "Mother Machree," "When Irish Eyes Are Smiling," "The Wearing of the Green."

**A Biddy Bonnet Contest**—Provide each guest with a piece of green paper, four toothpicks, a stick of gum and a small potato. From these is to be made a "Biddy." Have several knives handy with which to cut the faces.

**Refreshments**—Sandwiches garnished with parsley and served with potato chips and pickles, mint ice cream served with angel-food cake or cut-out cookies, and coffee and green mint wafers. Favors of shamrocks or small clay pipes may be given if desired.

## A RIDICULOUS PARTY FOR APRIL FOOL.

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*We hope you will come to our April Fool party and wear the most ridiculous costume you can think of. We can assure you it will be a ridiculous affair so come prepared to do your share.*

APRIL FOOL SOCIAL COMMITTEE.

| Date | Place | Time |
|------|-------|------|
|------|-------|------|

This invitation is written on slips of red paper and the paper folded to represent little dunce caps. The caps are then slipped into yellow envelopes and mailed to the prospective guests early enough to allow them ample time for the assembling of their ridiculous costumes.

On the front door of the building in which the party is to be held have a large sign which reads, "It is ridiculous for you to suppose you can get in at the front door. Go around to the back."

At the back door stands a "dummy" who neither speaks nor moves except to hand each guest upon arrival the end of a string. The guests follow their strings which all lead, by devious ways, to the rooms where wraps are removed. This in itself is a surprise, however, for the guests have been expecting other things to happen and they feel quite ridiculous when confronted with a looking-glass.

Three judges are invited to decide the merits of the costumes and candy clowns are awarded the one wearing the most ridiculous outfit, and the one having the costume that shows the most ingenuity. The rooms should be arranged as ridiculously as possible. Comic sections from the papers and magazines take the place of pictures on the walls. Tea towels are used instead of curtains to cover the windows, milk bottles serve as vases to hold the carrot and onion bouquets, colanders are used for shades for the floor lamps, a kitchen stool does service for a piano bench, and small sugar sacks stuffed with straw, on which designs have been drawn with colored crayons, take the place of sofa pillows.

**A Ridiculous Hunt**—A candy hunt is announced and two very attractive prizes are displayed, one to be given to the young lady finding the largest number of pieces of candy, and the other to the young man who has been most successful in the hunt. At a given signal the guests all start

## PLAYS

LOCAL TALENT SUCCESSES  
SEND FOR LIST

HARRISON-COLEGROVE  
1433 Champa St., Denver, Colo.

hunting, and quite a while later, usually, discover that the hunt is only another April Fool stunt, for the candy just never has been hidden at all. Of course, molasses kisses must be passed after this to "allay the wrath of the mob," but the kisses will sweeten their dispositions quite effectively.

For finding partners for refreshments the balloon way is splendid. Secure as many toy red and yellow balloons as there are to be young ladies present. On slips of paper write the names of the young ladies and put each slip inside a balloon, then inflate the balloons. When the proper time arrives, line the young ladies up around the walls with all the young men in the center of the room. Release all the balloons at once. Each young man secures a balloon and discovers the name of his partner on the slip of paper inside the balloon he captures.

While the refreshments should be palatable and attractive, they too may carry out the ridiculous idea by the manner in which they are served. The dessert course should come first, and if ice cream has been chosen it may be served from round molds with raisins set in the ice cream face for eyes and a slice of candied cherry for a mouth. An ice cream cone turned upside-down and placed over the top of the mold makes a splendid dunce cap for the little ice cream April Fool. The sandwiches may be rolled and wrapped in red and yellow oiled paper, and the salad served in the little individual aluminum jelly molds.

#### A TREE GAME FOR ARBOR DAY.

1. A southern crop and a fuel. (Cottonwood.)
2. What we say to a dog and mineral in its mined state. (Sycamore—sic 'emore.)
3. A month of the year and what we do to taffy. (Maple—May-pull.)
4. An animal, a mountain in Switzerland and a letter of the alphabet. (Cat-lpa.)
5. The famous stick of school punishment. (Hickory.)
6. An action of horses and an organ of the human body. (Buckeye.)
7. A boy's name and an exclamation. (Willow.)
8. To long for something. (Pine.)
9. A poison snake and an instrument for writing. (Aspen.)

10. A nickname for Cyrus and a machine for making cider. (Cypress.)

11. What protects animals from the cold? (Fur.)

12. The last three letters of a frog's song. (Oak.)

13. A part of the hand. (Palm.)

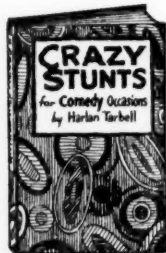
14. The tree that a president made famous. (Cherry.)

15. A carton and an office of responsibility in a church. (Boxelder.)

The time of year is at hand when the annual commencement wisecrack will be in order. Some writer or speaker who has learned nothing about commencement developments and practices since his mother took him to hear a neighbor girl give her commencement oration will say with the bearing of one who believes that he is about to become famous, "All our national problems will soon be solved; high school commencement is at hand."

## CRAZY STUNTS

By HARLAN TARBELL



Just the book to satisfy the widespread demand for all kinds of comical stunts. Most of the twenty-six stunts described are so-called hokum acts derived from the professional stage. Every stunt is a sure-fire laugh producer and is explained in such careful detail that it may be easily mastered by the most inexperienced amateur. Forty illustrations.

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## Stunts, and Entertainment Features

For Parties, Banquets, Assemblies, and for Money-Making Entertainments.

### Chinese Chimes.

Use ten girls for this stunt, or five boys and five girls. They must have sufficiently true ears for music to keep their own pitch, for each one is a different note, or syllable, in the scale.

Make stocking caps by slipping the top of the stocking over the back of the girl's head, and braiding the slitted ends to make pigtails. These pigtails hang down over the top of a cambric sheet stretched across the stage. The singers all stand with their backs to the audience. When the leader, also in pigtail and cap, pulls the pigtail, the "victim" sings his word, on the correct pitch.

For example, to play "America" on the Chinese chimes, have your pigtailed singers marked c, d, e, f, g, a, b<sup>b</sup>, c, d. "F" is do, in this song, and you'll play as follows: "f, f, g, e, f, g; a, a, b<sup>b</sup>, a, g, f; g, f, e, f. C, c, c, c, b<sup>b</sup>, a; b<sup>b</sup> b<sup>b</sup>, b<sup>b</sup>, b<sup>b</sup>, a, g; a, b<sup>b</sup>, a, g, f, a, b<sup>b</sup>, c; d, b<sup>b</sup>, a, g, f."

Any musical person can work up a program of duets, quartettes, and choruses, in imitation of various instruments, and presenting various well-known songs. A banjo song, for "Old Black Joe," would be one soloist singing the verse, and the others chording with the words "pink, pank, pank." If their tones are sufficiently nasal, the effect will be a decided twang.

Do not make this a whole program; but it will suffice for half to three quarters of an hour. If any time the chimes are not performing, they can sit down quietly behind the screening sheet.

### Something Different for Commencement.

Many schools have discontinued the paid outside speaker for commencement exercises; others are considering substituting something more suitable.

Here's a suggestion:

Draft several speakers from among the graduates. If the class is small, every senior should make a talk.

"Who is Graduating?" will be the subject of your exercise, for you are calling

attention to the work of every person contributing to make this commencement a possibility.

Your subjects may be: our faculty, the board of education, the tax-payers, our parents (or mother and father), brothers and sisters, other kinfolk, alumni of the school, the church, and so on. If you need more talks, have the early teachers of the school discussed. After you have worked out the subjects, have your seniors who are to make talks, draw by lot.

If every senior is to take a part, have the stage empty except for your chairman, as the curtain is drawn. As each one enters and makes his talk, he takes one of the chairs. When all the contributing agencies have been heard from, your chairs are full, and the class is ready to be graduated.

Here's a sample of the type of talk that could be written, memorized, and given with expression, on Mothers.

Twelve years ago, sixteen boys and girls in new gingham dresses and fresh starched blouses got ready for school. Sixteen mothers started them off with a kiss, watched them down the road, and all day waited to hear the sixteen stories of that great day's happenings.

School days came and went—days that meant for mothers, early rising, cooking, sewing, mending, encouraging—sometimes worrying. Months came and went; report cards meant more because at home Mother was proud of a good mark, and distressed at a grade so low that it did not represent our best work.

In order that we might be in school, our mothers have given up, over and over again, a new chair for the living room, a coveted new dress, shoes they really needed, a little trip they secretly dreamed of making. They have been in the background—these mothers of ours, but to them we owe the fact that we are here as seniors tonight.

So, although they sit in the audience, and not on the platform, *this is our Mothers' graduation!*

Other talks suitable for this exercise will be given in SCHOOL ACTIVITIES next month.

**MEMORIES.**

For a Mixed Quartet.

By VERA HAMILL-HAFER.

CHARACTERS—Mary, soprano; Sue, alto; Marvin, tenor; Sam, bass.

COSTUMES—Old-fashioned period costumes, if possible. Any representative year between 1800-1900.

SCENE—The stage is arranged as an old-fashioned living room. There is a fireplace, right, with high-backed rockers, a corner what-not, a spinning wheel, a center table, and any other pieces which will give an old-timey look. Old portraits on the wall help.

Before the curtain, the pianist plays "Memories."

As the curtain rises, Mary (dressed to represent a white-haired lady of sixty years), enters, left, crosses the stage and sits in a high-backed rocker facing the audience and the fireplace at an angle. She takes her knitting from the stand, looks about reminiscently, and sings the first verse of "Where Is Now The Merry Party, I Remember Long Ago." On the refrain, "Far away," the other singers behind the scenes may hum in harmony.

As Mary finishes the verse, there is a knock at the door, left. She calls, "Come in," and the door opens to admit Sue, white-haired and dressed similarly to Mary, and Marvin and Sam, with bald wigs and costumes appropriate to the period of the girls' dresses.

Mary (*exclaiming*): Sue! Marvin! Sam! How did you know I was thinking of you tonight, wishing to see you once more, to talk over old times? Come right in!

(*She hurries to the door, kisses Sue, and shakes hands cordially with Marvin and Sam. They come down to the center of the stage—the piano strikes the chord, and they sing, in harmony, three verses of "Auld Lang Syne." As they sing the last verse, "So here's a hand," they join hands and swing them in time to the music. At the close, everyone is seated in an irregular semi-circle.*)

MARVIN (*heartily*): Well! Well! It's good to be back once more to the Old

Home Town. Seems as if no matter where you go, you're always longing for home!

(*Chord—"Home Sweet Home." They sing, seated. Repeat the chorus softly.*)

SUE: The thing I've missed most in all my travels was our good old singin' school. Remember how we used to sing, "In the Gloaming"?

(*Chord—"In the Gloaming." They sing, still seated.*)

MARY: Do you remember how we used to gather around the fireplace in this old living-room and roast chestnuts and sing? It was Genevieve who used to play the old organ. Remember?

(*Chord—"Genevieve, Sweet Genevieve." They sing.*)

SAM: Mary, do you remember when you and Marvin used to be sweethearts? Well, well! That was long, long ago!

(*Chord—"Long, Long Ago." There may be some effective pantomime used with this song.*)

SUE (*glancing at her watch*): Boys, do you know it is getting late? We must go at once!

MARVIN: Oh, let's sing one more song before we leave. Do you three remember "Juanita"?

(*Chord—"Juanita." They sing.*)

(*At the close of the song, the three visitors rise as if to leave.*)

MARY (*rising*): Sue, why can't you spend the night with me? You haven't forgotten how we used to stay all night with each other and lie awake and talk, have you?

SUE (*turning to Marvin and Sam*): How about it, boys? Will you feel neglected to go back to the hotel without me? If you can, I believe I'll stay here.

MARVIN: Sure, we'll make it all right!

SAM: But you mustn't talk about us! (*The girls laugh.*)

MARY: We won't—much.

MARVIN: Well, good-night, ladies!

SAM: We'll have to leave you now.

(*Chord—"Good Night Ladies." The boys sing the first "Good night ladies," and the girls answer with the second phrase, "Good night comrades." Then together they sing the rest of the first verse, the girls substituting the word "comrades" for "ladies" as they sing. They sing "Sweet Dreams" verse as the curtain falls.*)

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## S. O. S.

By ANNA MANLEY GALT.

If you need funds in a rush, give a "Stunt Night." Each part of it is in the hands of one person or committee, and the central committee merely handles the publicity, the tickets, and the order of procedure. Here's a suggested plan:

1. The "Down Homers" (string quartet or banjos and mandolins).

Turkey in the Straw.

Old Black Joe.

Massa's in the Cold, Cold Ground.

2. A good one-act play.

See—

Plays for Strolling Mummies, Shay (Appleton and Co.)

Fifty Contemporary One-Act Plays, Shay (Stewart and Kidd Co.).

Short Plays, Mary MacMillan (Stewart and Kidd Co.).

3. Musical Reading.

The song, "Swinging in a Hammock" may be expressively read to the accompaniment, instead of being sung.

Or

Have someone read Riley's "Old Played-out Tune" while another plays the verse and chorus of "Do They Miss Me at Home." Sometimes, use no music for one stanza.

4. The Masqueraders.

Four black(ened) minstrels and an interlocutor.

Josh: Mr. Intermocutorm, you-all know dis Karo corn syrup you-all hear so much about? Well, it's a fake!

Inter: Why, surely, Josh, you can't mean Karo corn syrup is a fake!

Josh: Ah sho' does. I tell you, I done drunk up three gallon cans ob dat air corn syrup, and my feet still pains me jes' as bad. I don't think dat corn syrup helped mah corns one bit!

Inter: Sambo, can't you give us a tap dance? We'll pat, and you let your feet tell 'em!

(Sambo tap-dances, while piano plays and others tap. All clap vociferously.)

Rastus: Mr. Interlocutor.

(Other jokes.)

Inter: Zeke, I wish you'd stand up here and sing for these folks. You're a fine singer.

Zeke sings some spiritual, or a jazzy popular song.

Interlocutor: Boys, our next engagement is at the theater. We'd better tell these folks adios.

(Inter and all four men sing "Good Night Ladies," with harmony. All verses. Then they run off the stage quickly.)

5. My Mistake—You Pay (vaudeville stunt.)

Scene: Office, desk, several chairs, piano. Man at desk. Rube and Sister enter, she flashily dressed, he the typical stage hayseed.

Sister: Mister Director, my brother Rube is a good actor, and he wants to go into the movies, don't you, Rube?

Rube (giggles nervously): Yeah!

Man: Well, you just step into the elevator—

Sister: Now, Rube, let's give them our song first. (She plays. Rube sings "Sole Mio" in terribly grand operatic style. All the time the man looks distressed, but helpless.)

Sister: Rube is so sensitive and tender-like—

Man: It isn't a bit of use for you to—

Rube: Now I'll *act* for you. (Does the dagger scene from Macbeth, with exaggerated melodramatic effect.)

Man: Won't you please let me—

Sister: Now Rube, play the sax for the gentleman. (He does. Any mournful tune, like "Perfect Day," or "Oh, Dry Those Tears.")

Man: You're wasting your time, I tell you—

Rube: You ain't seen half! Now, ladies and gentlemen (he pulls a drinking glass from his pocket), you see I am Houdinsky, the magician. Watch carefully. I am going to do some of my magic. I shall turn a glass of water into a human being. (He tips up the glass, to his lips, and apparently tosses off a glass of water.)

(Between his stunts, Rube wipes his brow, and seemingly hangs his handkerchief in the air. He really hangs it on an invisible wire stretched across the stage at different heights. He may add other stunts, like walking on hands, balancing objects, etc. From the last one he comes up and says:)

Rube: Will I do?

Man: I'm sure I don't know! I've been telling you, or trying to tell you that the Try-Out Man is on the fourth floor. I'm only the janitor!

(Rube stands with mouth open, Sister faints into any convenient chair, and the man still sits behind the desk.)

*Curtain.*

## 6. School Songs.

If this program is given by and at a school, have a good peppy leader, perhaps one of the minstrels, or Rube himself, lead the group in two good snappy school songs. Otherwise, close with your string quartet, playing catchy modern selections.

### Robbing the Male. Short Skit.

Two men enter from opposite wings of the stage, and meet down front.

Wilkins: You look hot and worried, old timer.

Bilkins: You'd be hot, too, if you had on two pair of pants.

Wilkins: What's the big idea?

Bilkins: Well, my wife was helping give a rummage sale today—

Wilkins: Oh, yeah?

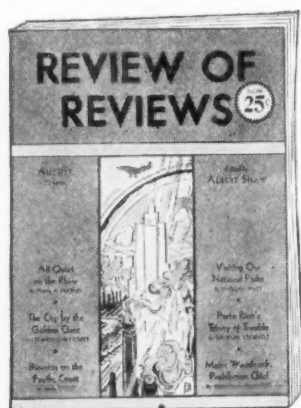
Bilkins: And I wore the two pair of pants to keep her from taking them down and selling them.

Wilkins: Smart boy!

Bilkins: Not very. I strolled into the rummage sale to see how they were making it. And just as I got in the door, someone snatched Mary's hat off her head and sold it for 30c.

Wilkins (convulsed): That was a joke on her.

Bilkins: You're wrong; it was on me. To pacify her for the blow to her pride, I had to buy her a new hat! The hat was on her, but the joke was on *me*!



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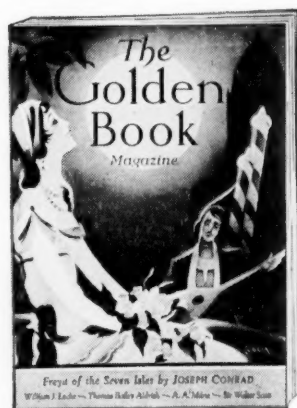
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For the ENTERTAINER who needs jokes and other humorous material out of which to produce comedy acts.

For the SPEAKER who in conversation or public address would liven up his remarks with humorous illustrations.

### An Egglet for Hamlet.

A farmer's wife shipped a crate of eggs to a wholesale house in a city, but before doing so, she wrote on one of them:

"I got a penny for this egg. What did you pay for it?"

She added her name and address.

A year later she received an answer. It was written on the highly embellished stationery of an actor.

"My dear madam," he wrote, "while playing the part of Hamlet, recently, I received your egg for nothing."

### Willing Enough.

"I beg your pardon," said the lady collector timidly, "would you please help the Working Girls' Home?"

"Certainly," said the man, "where are they?"—*Successful Farming*.

### Fair Enough.

Says Abie: "Cohen, I've been to the bank to borrow some money, and they say all I need is that you should sign to this note your name. Then I can have all the money I need. Ain't they fine?"

"Abie," says Cohen reproachfully, "you and I have been friends for many years, and yet you go to the bank when you need money. Abie, you just go again to the bank and say that they should sign the note, and then Cohen will lend you the money!"

Irate Golfer: You must be the worst caddie in the world.

Caddie: Hardly. That would be too much of a coincidence.—*The Pathfinder*.

Lincoln was remonstrating with General McClellan about the latter's military policy. During the talk, McClellan became angry and said: "Sir, do you think I'm a fool?"

"Why, no," returned Lincoln. Then with a dry smile he added: "Of course, I may be mistaken."

### The Awful Truth.

"You look fed up, old man."

"Yes, I have had a tiring day. That office boy of mine came to me with the old gag about getting off to attend his grandmother's funeral, so just to teach him a lesson, I told him I would accompany him."

"Was it a good game?"

"Heavens no. It was his grandmother's funeral."

Mrs. Gabber: What? A little shrimp like you a lion tamer and trainer?

Trainer (midget): My size is the secret of my success. The lions are waiting for me to grow a little bigger.—*The Pathfinder*.

### Not the Right Kind.

The neighbor's boy came over to borrow her scissors, so Mrs. Brown asked: "Hasn't your mother a pair of scissors?"

"Oh, yes," replied the little boy, "but she don't like to cut tin with them."

### Business is Business.

The teacher of a city school inquired of her class of greatly mixed nationality who they would say was the greatest man that ever lived. The prize was the large sum of 25 cents. Opinion varied but Ikey won the prize with his proposal of Abraham Lincoln. After class the teacher called Ikey over and said, "Ikey, I was surprised to hear you say Abraham Lincoln." "Sure, teacher, I would have said Moses but bizzness is bizzness."—*The Furrow*.

### Must Have.

Here lies the bones  
of Farmer McMunney,  
He thought the mushrooms  
Tasted funny.

**Combination Safe.**

Little Izzy was a funny  
And eccentric little waif;  
Swallowed all his brother's money—  
Said, "I am playing 'safe'."

**Misunderstood.**

Woman (in butcher shop, pointing at big roll of bologna): "Is that the head-cheese over there?"

Butcher's Boy: "No, ma'am; the boss is out of town."

**Her Embarrassing Moment.**

School inspector, to pretty teacher: "Do you teach observation?"

"Yes."

"Then I will take the class. Now, children, shut your eyes and sit still."

Following this the inspector made a slow, whistling sort of noise and he followed with, "Now, children, what did I do?"

For some time there was no answer but ultimately one little boy piped up: "You kissed teacher."

**Slow Heating Process.**

Antonio: I wonder why it is that fat men are always good natured?"

Pistachio: "Probably because it takes them so long to get mad clear through."

**His Professional Rating.**

"Are you a doctor?" she asked the young man at the soda fountain.

"No, madam," he replied, "I'm a fizzican."—*Railway Employees Journal.*

Dog Catcher: "Do your dogs have licenses?"

Johnny: "Sure, they're just covered with 'em!"—*Oil Pull.*

**Pretty Far Up.**

Biggs: "They say that the giraffe is the only animal that is unable to express itself by any sort of sound."

Boggs: "It may be a good thing, matters are that way—for 10 to 1, if it could speak, it would talk way over everyone's head."

**Too Good to Be True.**

Mose Jackson was dead and was having a large funeral. The minister told all the good things he could think of about the deceased. Mose had been such a loving husband, a wonderfully kind father, a genial neighbor, a very solicitous provider for his family, and a constant and benevolent church member.

About that time, Mandy the widow, began to get uneasy. Leaning down to her young son she said:

"Rastus, you go look in dat coffin an' see effen' dat's yo' paw inside?"

**On the Job.**

Customer: "Are those eggs strictly fresh?"

Grocer: "George, just feel if those eggs are cool enough to sell yet."—*Wall Street Journal.*

**Yes, What?**

The Englishman started at the weird scream from out of the black night.

"What was that?" he gasped.

"An owl," was the reply.

"Yes, I know. But what was 'owling?"—*Oil Pull.*

**Likes 'Em Old.**

"Why is Mable so angry? The papers gave a full account of her wedding."

"Yes, but they put in that Miss Blackfield was married to the well-known collector of antiques."

Professor: "What is an oyster?"

Student: "An oyster is a fish built like a nut."—*Successful Farming.*

"Does Snookem's baby get off any original sayings?"

"Oh, he did, but they were so dumb that Snookem had to hire a ghost writer for him."—*The Pathfinder.*

**Advance Punctuality.**

Hard-Nut: "I'll bet you are one of those guys that drops your tools and beats it, just as soon as the whistle blows."

New Guy: "Naw, not me—I first puts me tools away and then I usually waits about five minutes for the whistle to blow."

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